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ABSTRACT

This audiolingual French course is designed for classes meeting for 100 minutes or more weekly. It provides for a transition from aural-oral skills to those of reading and transcription. A general introduction and an introduction to reading and transcription precede a section on the course of study. Linguistic structures, vocabulary, and pronunciation to be taught are included. Final sections review suggested methodology for the introduction to reading and transcription and a statement of instructional objectives. (RL)

ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM I-15A(8)

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GRADE 8 FRENCH PROGRAM

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GRADE 8 FRENCH PROGRAM

The Grade 8 French Program is presented under the following headings:

A) General Introduction

B) Introduction to Reading and Transcription

C) Course of Study
   i) List of Structures
   ii) List of Vocabulary (Sections I and II)
   iii) Pronunciation

D) A suggested Methodology for the Introduction to Reading and Transcription

E) Statement of Accomplishment.

A) GENERAL INTRODUCTION

This course is a continuation of the Grade 7 course Curriculum I-15A (7) and leads in sequence to the new Grade 9 course of study to be issued before the summer of 1968. New Grades 10 to 13 courses of study will appear subsequently. It is planned that the French program will eventually be expanded to include Grades 5 and 6.

The aims of the Grade 8 French program are as outlined in the Grade 7 program. While the Grade 7 program is completely aural-oral, the Grade 8 program provides the transition from aural-oral skills to those of reading and transcription.

It is assumed that in most areas Grade 8 pupils will meet each day for at least twenty minutes of French instruction. The total of 100 minutes per week is required for the effective treatment of the Grade 8 program presented here.

The Grade 8 teacher will find the following table useful as a guideline for the distribution of teaching time as well as for the weighting of tests and reporting to parents:

Aural-oral work	65%
Oral reading and '*graphie des sons*'	30%
Transcription	5%

The notes in the Grade 7 program referring specifically to methodology will be applicable to the Grade 8 course. All structures and vocabulary contained in the Grade 7 program must be reviewed thoroughly. Appropriate vocabulary has been added to provide for expansion of the original topics, and new topics and vocabulary have been added. The list of structures is expanded in a logical extension of the Grade 7 structures. The new structures and vocabulary should be used in situations suited to the interest level of Grade 8 pupils.

Review of the Grade 7 structures and vocabulary should not be done simply by reteaching the situations previously presented, but by providing as much variety as possible in this review. Original structures can be reviewed with new as well as known vocabulary and the new structures presented similarly with the known and the new vocabulary.

B) INTRODUCTION TO READING AND TRANSCRIPTION

In September the basic structures and vocabulary of the Grade 7 program are to be reviewed and, for added interest, some new material will be taught. This review will be entirely oral. *During the full Grade 8 program the main stress will still be placed on the aural-oral skills.*

In October the pupils should be *gradually* introduced to recognition reading, the '*graphie des sons*' and transcription. This work will necessitate the teaching of the French alphabet and accents. It should be noted that:

1) Recognition Reading.
The source of reading selections must be orally mastered material which, until Christmas, will be chosen for the careful introduction of the major '*graphie des sons.*'

2) '*Graphie des Sons*'
The study of the written representation of French sounds forms a small but key section of the reading portion of a lesson. Approach this work systematically, devoting a small portion of each lesson to:
i) words containing the same sound
ii) words showing different spellings that produce the same sound
iii) words containing contrasting sounds.
This work must be continued until all sounds and their principal letter formations have been mastered.

3) Transcription.
The only writing to be done by pupils in Grade 8 will take the form of careful copying of model sentences and very short units of dictation.

C) COURSE OF STUDY

i) LIST OF STRUCTURES

The structures are the lifeblood of the Grade 8 course of study and are far more important than individual items of vocabulary. By drill and manipulation pupils will master orally the following structures:

a) Verb forms

1. Teach all forms of the present tense of '*er*' verbs and the singular present tense of '*ir*' and '*re*' verbs which form part of the Grades 7 and 8 courses. Verb forms should be taught *as required* and drilled individually rather than by repetition of a complete verb paradigm.
2. Teach forms of the '*passé composé*' of verbs conjugated with '*avoir*' and '*être*' as required
3. Teach forms of the '*futur proche*' composed of the present tense of '*aller*' plus an infinitive.

Note: Teach assertive and negative forms of the three tenses and the interrogative forms of all tenses, assertive and negative, produced by intonation or by the use of '*est-ce que.*'

Il est parti? — *Est-ce que vous n'allez pas jouer au hockey?*

b) Subject + present tense + *depuis* + time

Il est ici depuis trois heures.

c) Interrogative forms

Pourquoi . . . — *parce que . . .*
Pourquoi est-ce que tu ne vas pas au cinéma?
Je reste chez moi parce que j'attends mon cousin.

Comment . . . — *Comment est-ce que tu t'appelles?*
Quand . . . — *Quand est-ce qu'il va à Québec?*
Qui est-ce qui . . . — *Qui est-ce qui a perdu de l'argent?*
Qui est-ce que . . . — *Qui est-ce que vous avez vu?*

d) Subject + *avoir* + *chaud* — *Elle a chaud.*
+ *soif* — *Il a soif.*
+ *faim*
+ *froid*
+ *peur*

e) Possessive forms — *notre, nos*
leur, leurs.

f) Disjunctive pronoun forms

moi nous
toi vous
lui eux
elle elles
moi aussi
moi non plus.

g) *chez* + personal noun or pronoun

Je vais chez le boucher.
Je reste chez moi.
Ils vont chez Paul.

h) Comparison of verbs with '*mieux*' — *Je chante mieux que Paul.*

i) Comparison of adjectives and adverbs with *plus, aussi, moins.*

Pierre est plus grand que sa soeur.
Pauline est moins fatiguée que Marie.
Claudette est aussi belle que sa mère.
Il va choisir une meilleure orange.

Note: Teach the adjective '*meilleur.*'

j) Direct object pronouns
le, la, les
me, te, nous, vous

Je le regarde
Je les ai vus.

Note: Avoid forms of the '*passé composé*' where there is an audio change caused by the agreement of the past participle with the preceding direct object, e.g.,

Les lettres? Je les ai mises sur la table.

k) Relative pronouns
qui
que

Regardez le garçon qui pleure.
Voilà le garçon que je cherche.

ii) VOCABULARY

Vocabulary has been listed twice. In Section (I) groups of words which suggest various situations are presented. Vocabulary which is essential to the development of the situation but which has already appeared in the Grade 7 program is not repeated. In Section (II) this vocabulary is presented under systematic headings and some new words are added. '*Le français fondamental* (*1er Degré*)' has been consulted. It is, however, desirable to include in this list vocabulary which does not appear in '*Le français fondamental*' but which has special significance for and appeal to Grade 8 pupils. Teachers should feel free to expand this list (10 to 15%) to meet the needs of the teaching situation. Section (I) of the vocabulary should help teachers and publishers in the development of situations. Section (II) provides a means for quick verification of vocabulary material already mastered orally or to be mastered.

Teachers are again cautioned against placing undue emphasis on vocabulary. Vocabulary is significant only when pupils have mastered the structures of a language.

SECTION I

Situation 1

Une fête (*un anniversaire*)

inviter
arriver
descendre
danser
goûter

un copain
Bonne fête!
une salle de récréation
un tourne-disque
un disque
un gâteau
de la glace
de la citronnade
une bougie
un cadeau

Je me suis bien amusé.

Situation 2

A la bibliothèque

lire
trouver (*Comment trouvez-vous . . . ?*)
préférer
Il ne faut pas parler.
rapporter
Tiens!

une histoire
un livre

Situation 3

Un accident

tomber
pleurer
essuyer
poser

un chauffeur
un agent de police
un coin
un trottoir
un carnet

une auto
une bicyclette
une rue
une question
une larme

Qu'est-ce qui est arrivé?
Beaucoup de monde
Quel est votre (ton) nom?
Quelle est votre (ton) adresse?
blessée, blessé
gravement

Situation 4

Au cinéma

choisir un film
prendre des places
faire la queue
rire aux éclats
Qu'est-ce qu'on donne?
commencer
Défense de fumer
déjà
comique, comique
bête, bête

de l'argent de poche
un film en couleurs
un film d'adventures
un guichet
un dessin animé
les actualités (f)

intéressante, intéressant
sérieuse, sérieux

Situation 5

Au restaurant

désirer
commander
laisser

avoir envie de
autre chose

un garçon
un menu
le plat du jour
un pourboire

une table de libre
une serveuse
l'addition (f)

Situation 6

Un pique-nique

avoir rendez-vous
partir de bonne heure
aller à bicyclette
aller en voiture
rentrer
vite
lentement
tard
ensemble

un bain de soleil
le temps

fatiguée, fatigué
seule, seul

Situation 7

La télévision

faire ses devoirs
finir ses devoirs

seulement
un peu
bien
mais
avant

un programme
un canal
un acteur

une note
la géographie
une actrice
fâchée, fâché
difficile, difficile
mauvaise, mauvais
favorite, favori
amusante, amusant

Situation 8

Les vacances

attraper
faire du camping
faire du ski nautique
se baigner
plonger

au bord de
vers

un chalet
un lac
un bois
le sable
un quai
un feu
un bateau
un poisson
un costume de bain

une route
les Laurentides
une promenade
une plage
une lampe de poche
la pêche

Situation 9

Au centre d'achats

envoyer
faire des emplettes
entrer dans
chercher
acheter
payer
emporter
chez l'épicier
chez Loblaw
au magasin Dominion
plus beau que

un magasin
le rayon des sacs
un cent
un dollar
un mouchoir

une vitrine
une cravate

Situation 10

Chez nous

a) *le matin*
se réveiller
se lever
faire le lit
se laver
se brosser (les dents)
se peigner
s'habiller

b) *après la classe*
aider
faire le ménage
faire la cuisine
préparer un repas
faire (laver) la vaisselle

c) *le soir*
faire des exercices (de musique)
lire le journal
recevoir des amis
jouer aux cartes
bavarder
se reposer
prendre un goûter
se coucher

SECTION II

a) les nombres

de 'soixante-dix' à 'mille.'

b) la division du temps

un an
un jour
un mois

le matin
(le) midi
(le) minuit
l'après-midi
le soir

une journée
une heure
une semaine
une fin de semaine

et demi(e)
et quart
moins le quart

c) des substantifs (Note that nouns are listed with their commonest article).

un accident
un acteur
un agent de police
un ami
un animal
de l'argent
un autobus

un bois

un canal
un carnet
un casier
un cent
un centre
un chalet
un chapeau
un chauffeur
un cinéma
du chocolat
un coin
un copain
un costume de bain
un dessert
un dessin
les devoirs
un disque
un dollar

un épicier
un exercice

un feu
un film

un garçon de café
un gâteau
un goûter
un grand-père

une actrice
des actualités
une adresse
une addition
une auto
une aventure

une bibliothèque
une bicyclette
une boîte
une bougie
une bouteille

la campagne
de la citronnade
une couleur
une cravate

une dame
une dent

une église
une emplette

une fête

la géographie
de la glace
une grand-mère
un guichet

le hockey
un hôpital
un hôtel

un journal

un lac
un lit
un livre

un magasin
un manteau
le ménage
un menu
le monde
un mouchoir

un nom

un panier
un pharmacien
un pique-nique
un plat
un poisson
un pourboire
un programme

un quai

un rayon
un rendez-vous

du sable
un sac
du ski

un téléphone
le temps
un train
un trottoir

un visage

une histoire

une lampe
une larme
les Laurentides
la lessive
des lunettes

la musique

une note

une place
une plage
une poche
une promenade

une question
une queue

les Rocheuses
une route
une rue

une salle de récréation
une serveuse

la télévision
un tourne-disque

la vaisselle
une vitrine

d) des adjectifs

The adjectives are grouped according to the audio changes involved in the development of the masculine from the feminine.

1) no audio change

autre	*autre*
bête	*bête*
blessée	*blessé*
chaque	*chaque*
comique	*comique*
difficile	*difficile*
fâchée	*fâché*
fatiguée	*fatigué*
jeune	*jeune*
nautique	*nautique*
rose	*rose*
seule	*seul*

2) dropping of the final consonant sound only

amusante	*amusant*
favorite	*favori*
grise	*gris*
intéressante	*intéressant*
mauvaise	*mauvais*
sérieuse	*sérieux*

3) more than one audio change

bonne	*bon*
dernière	*dernier*

e) des adverbes et locutions adverbiales

à droite	*plus*
à gauche	*seulement*
aussi	*tard*
beaucoup	*toujours*
debout	*tout de suite*
déjà	*très*
encore	*vite*
ensemble	
gravement	
ici	
lentement	
maintenant	
mal	
moins	*hier*
peu	*aujourd'hui*
peut-être	*demain*

f) des prépositions et locutions prépositives

après	*loin de*
au bord de	*pour*
au milieu de	*près de*
avant	*sans*
chez	*vers*

g) des pronoms

autre chose
on

h) des conjonctions et locutions conjonctives:

et
mais
ou
parce que
quand
que

i) interjections

allons!
bien sûr!
eh bien!
hein!
tiens!
voyons!

j) des verbes

1) *acheter*, *aimer*, *arriver*, *attraper*, *s'amuser*, *s'appeler*, *se baigner*, *bavarder*, *se brosser*, *chanter*, *chercher*, *commander*, *commencer*, *se coucher*, *coûter*, *danser*, *demeurer*, *se dépêcher*, *désirer*, *entrer*, *envoyer*, *emporter*, *essuyer*, *fumer*, *goûter*, *s'habiller*, *inviter*, *laisser*, *se laver*, *se lever*, *marcher*, *monter*, *patiner*, *payer*, *se peigner*, *pleurer*, *plonger*, *poser*, *préférer*, *préparer*, *rapporter*, *rentrer*, *se reposer*, *se réveiller*, *tomber*, *trouver*

2) *choisir*
finir

3) *descendre*

4) *lire*, *partir*, *recevoir*, *rire*, *sortir*

5) *Il faut . . .*
Il ne faut pas . . .

iii) PRONUNCIATION

Every class period should include work on some aspect of French pronunciation and intonation. Pronunciation drills may sometimes include material which does not form an integral part of Grades 7 and 8 vocabulary.

Constant attention must be paid to the purity of vowel sounds. French is characterized by a great muscular tension during the articulation of a sound. There are no diphthongs in French.

The following are the points of pronunciation and intonation to be stressed in the Grade 8 course:

A. Intonation

The intonation pattern for interrogative sentences which do not demand an affirmative or negative answer:

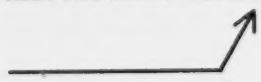
Comment est-ce qu'il s'appelle?

Pourquoi est-ce qu'il absent?

Où est le stylo?

Note that there is a danger of diphthongization of a monosyllabic interrogative word because of the rising intonation.

Note that the intonation rises at the end of a question which demands an affirmative or negative answer.



Tu vas au cinéma?

Est-ce qu'il reste chez lui?

B. Opposition of forms in which one audio change produces a change in meaning:

Je cherche [ʒəʃɛʀʃ].
Je finis [ʒəfini].
Le garçon marche [lə gaʀsõ maʀʃ].
Je le cherche [ʒəlʃɛʀʃ].
J'ai fini [ʒefini].
Les garçons marchent [le gaʀsõ maʀʃ].

D) A SUGGESTED METHODOLOGY FOR INTRODUCING ORAL RECOGNITION READING

PHASE ONE (October to Christmas)
The introduction of the '*graphie des sons*' will lead to simple oral recognition reading. The work of Phase One need not be done on consecutive teaching days.

STEP 1 The pupils are shown a depiction of an object or of an action. The sentences that describe the object or the action will stress one sound in a restricted structure, e.g.

Voilà une tomate.
Voilà une banane.
Voilà la balle de Marie.

STEP 2 The pupils hear a perfect model of the sentence which identifies the object or describes the action.

STEP 3 The pupils repeat the sentence.

STEP 4 The pupils are shown the printed or written form of the sentence which will again be read by the teacher and repeated by the class.

STEP 5 When the teacher feels that an oral model is no longer required the pupils are exposed to the printed form alone for recognition reading.

STEP 6 The pupils' attention should be directed to the letters of a sentence which produce a certain sound. Four or five sentences could be written on the chalkboard and the significant letters underlined.

STEP 7 After several lessons (Steps 1-6) the pupils will practice copying perfectly the sentences they have seen and repeated orally. They should be advised that they are doing this transcription to prepare themselves to write the same sentences from dictation.

STEP 8 When the teacher feels that the pupils have mastered steps 1-7, the pupils can be asked to write some of the sentences from dictation. The sentences should be corrected at once.

PHASE TWO (Christmas to Easter)
The pupils have now mastered the basic '*graphie des sons*' and are ready to apply this knowledge to oral recognition reading of orally mastered dialogues. The first one or two dialogues will be just as the pupils mastered them orally. However, to avoid the danger of having students recall rather than read orally mastered material, it is desirable to rearrange this material in new dialogues. The meetings with the pupils in Phase Two of Recognition Reading should not occur on consecutive teaching days.

First Meeting (Suggested portion of class time—10 minutes)

STEP 1 The teacher will initiate the oral review of a selected dialogue.

STEP 2 As a pupil or the class repeats each sentence, the teacher will write it on the board. Three or four sentences, or the entire dialogue, if it is short enough, will be treated in this way in the first meeting.

STEP 3 The pupils read without now hearing the perfect model from the teacher. They will read in groups and individually.

STEP 4 From the sentences presented the pupils are asked to discover words which illustrate certain sounds.

Second Meeting (Suggested portion of class time—10 minutes)

STEP 1 The sentences from the First Meeting are read again in full unison, in group unison and by individual pupils.

STEP 2 Another comparable block of the dialogue will be treated in the same four steps used in the first meeting.

Third Meeting (Suggested portion of class time—20 minutes)

STEP 1 The pupils are shown again on the chalkboard or on a chart the dialogue which has already been presented in the first two meetings.

STEP 2 The pupils listen to a perfect reading of the dialogue.

STEP 3 Some examples of intonation patterns, liaisons and silent letters within the dialogue are pointed out to the pupils and marked on the chalkboard or the chart.

STEP 4 The whole dialogue is reread by the teacher and the pupils are asked to point out other examples of intonation patterns, liaisons and silent letters which are marked on the chart.

STEP 5 A limited amount of work on the '*graphie des sons*' is done. The pupils provide the teacher with oral examples (from the dialogue) of words that illustrate a sound or sounds. The teacher writes these on the board.

Fourth Meeting

STEP 1 The teacher distributes well-spaced copies of the dialogue on which intonation patterns, liaisons and silent letters have been clearly indicated.

STEP 2 The pupils study the printed dialogue as the teacher rereads it.

STEP 3 The pupils read the dialogue in unison.

STEP 4 The pupils are now asked to dramatize the dialogue using their own copy. The teacher should insist upon correct (crisp) pronunciation, correct intonation and a normal speed.

PHASE THREE (Easter to May)
This is reading of a narrative in which the vocabulary and structures are familiar but the plot is original. The narrative should be as interesting and humorous as possible.

STEP 1 Oral presentation of the entire narrative, without interruption, by the teacher or by a recording while the pupils follow the printed narrative.

STEP 2 Oral repetition by the pupils of each sentence.

STEP 3 Oral questioning.

PHASE FOUR (June)
This comprises the introduction of a narrative which includes new vocabulary to be taught in advance by the teacher. This work should include oral questions and answers and oral reading.

E) STATEMENT OF ACCOMPLISHMENT

At the end of the two year Grade 7 and 8 French program, a pupil will have mastered a limited but important body of material (structures and vocabulary).

1) He will have mastered it aurally, being able to discriminate the sounds of this limited material.

2) He will have mastered it orally, being able to reproduce the material at a normal speed, with correct pronunciation and intonation.

3) He will understand this material and be able to manipulate it orally within its own bounds.

4) He will have had a careful introduction to recognition reading of some of the orally mastered dialogues.

5) He will have mastered the principal '*graphie des sons*' permitting development in the reading program.

6) He will have had limited practice in transcription and dictation.